

HATS AND GOWNS

THIS SEASON'S FALL GOWNS.

THE new Fall gowns toss economy to the winds. They are extravagant in price and in elaboration. But they are the most satisfying gowns that have been seen in New York for many a day. They make even a plain girl a picture worth remembering.

One of the chief features of the Autumn fashions is the revival of the Princess gown. Last year there was an attempt made to make this graceful robe popular, but it failed. This year, however, it is one of the most correct of the new Fall models.

It is a clinging creation of silk embroidery and ladies' cloth. The gown is modelled to the figure. In coloring it is silver gray. The exquisitely wrought embroidery has a lacey open work effect. It covers the figure so that only a glimpse of the ladies' cloth is visible. The back is made without the suggestion of a seam, either in the bodice or the long, close-fitting, trailing skirt. The embroidery appears to be closely folded about the figure.

The yoke of this beautiful gown is of woven gold threads, studded with pink corals. The buttons are of glistening cut steel. And the costume is lined throughout with soft coral silk, finished at the bottom with a fine silk plaiting.

An effective hat to wear with this gown is made of tuckled violet silk. The brim is faced with soft little folds of violet chiffon. And the hat is trimmed with a mass of exquisite violets, clustered toward the front. To add to the grace of this dainty bit of millinery it has long, filmy violet chiffon strings.

The new models for street gowns go to extremes. They are either severely plain or more elaborate than for many seasons past.

Fur is much used as a trimming, and chinchilla is the fur of the hour.

The street costume shown in the photograph is an elaborate imported model, made with all the latest fashion frills. The habit skirt is of dull red broadcloth. It is trimmed around the bottom and up the front with bands of black silk machine stitching, which also outlines the cloth where it is cut in scallops. The skirt, instead of opening invisibly at the side, does so in the direct front.

Though the coat bodice is made of the red cloth, yet but little of the cloth is seen. In the first place, there is a deep collar and conspicuously wide revers of chinchilla. These fold back to show a white velvet vest dotted in black and fastened with jet knob buttons. These buttons and a zigzag decoration of narrow black velvet cord trim the vest down the front. A white satin chemisette and a black four-in-hand tie complete the costume.

But then there is a hat made to order to wear with this gown, which carries out the same color scheme. It is a softly draped red velvet turban, bordered with chinchilla, and it has simply two delicate feathery wings as its trimming. They are made of black ostrich feather fines applied to wing-shaped pieces of black silk gauze, and then to add to their effectiveness they are artistically dotted and flecked here and there with white.

THE KISSING BUG IS NOW A JEWEL.

THE Summer girl and the kissing bug were enemies. The Autumn girl and the kissing bug are friends. But the new bug now in favor is like the dreaded insect of last Summer only in shape and name. It glistens and gleams. It is perfectly harmless—for it is made of jewels. And the girl of fashion likes to have it about her. She fastens it to the corsage of her gown and clasps it in her hair to hold up the stray locks which will not stay in place, and the bugs are made with a patent clasp. One large gem forms the body, while the wings are studded with tiny stones, always in different colors, to produce a shaded effect. When kissing bugs of real gems are considered too costly a trinket, then they are made of enamel. And inlaid bits of enamel form kissing bugs pretty enough to suit even the most fastidious young person.

The little crinkled velvet bow is no longer the correct hair ornament. Gauzy butterflies have taken its place. They are attached to a shell hairpin and can be bought in a variety of colors. Some are of black gauze, scattered with rhinestones. Others are skillfully hand-painted. And then for evening wear they come in light colors and are hand-embroidered or sprinkled with mock jewels. Sometimes just

one very large butterfly is worn in the hair, so large that it has the effect of a big Alsatian bow, and then again a swarm of tiny butterflies will be scattered through the coiffure. Nothing at all heavy will be worn in the hair this season. Massive combs are for the present out of fashion. When the hair is dressed very high a pretty delicate ornament consists of a light band of gold to encircle the knot with a feathery white alrette fastened to it in front.



PRINCESS GOWN OF GRAY SILK EMBROIDERY AND LADIES' CLOTH.

Loose Back Box Coats in This Year.

ABOUT the only garment of fashion that hides rather than reveals the beauty of the feminine form this Fall is the box coat, with its loose back.

This little coat will be much worn by the best dressed women. A fashionably correct model is of dark blue jersey cloth, trimmed with bands formed of white silk machine stitching. The stitching decorates the revers, the cuffs, the bottom of the short coat, and also the turndown velvet collar. The buttons are about the size of a quarter, and are of smoke pearl. The coat is beautifully lined with soft broadcloth silk, in shades of blue and green. All the better quality of jackets this year are lined with the softer and richer grades of silk. Both loose and tight fitting jackets are seen, trimmed with applied designs of stitched velvet, which is a special novelty of the season. The velvet designs are usually a shade or two darker than the cloth. And panne velvet is much more used for this purpose than a thicker quality of velvet. There are a variety of long coats displayed in the shops. The Marie Louise is a long, loose-fitting, but graceful garment. It is always elaborately trimmed. Then there is the Raglan, which is the delight of the tailor-made girl. One of the new Raglans straight from London is made of a fine black and white checked cloth, and has a long English-looking cape, lined

with black satin. Jackets of reversible tweeds are being very smartly made up. The plain side is used for the body of the coat, but the cuffs, collar and lapels are of the plaid. The fluffy flannel silk hosiery will be worn quite as much as ever. The newest flannel vests are closely, and are long enough to reach to the waist belt, where they are tucked in.

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Draped hats are a feature of the season's millinery. And they are quite as often made of tulle as silk or velvet.

Gauzelike butterflies are a favorite Fall trimming this year. Incongruous as it may seem, they are made of gauze, feathers and of tiny ostrich fines, and the majority of them are hand-painted. To wear with Autumn tailor-made gowns there are satin hats—very stiff affairs, with all tched brims. They are made to order to match the color of the gown, if it is dark. But if it happens to be of a light shade of cloth the hat is always black.

Strings are coming back into fashion again—that is, for Picture and Directoire hats. When they are of velvet and somewhat narrow, they tie at the left side, with one loop and two long ends.

Grohe and delicately tinted feather breasts will be much used on velvet and silk turbans and even on outing hats.

The long, waving eagle quill is no longer fashionably correct. Big and little feather breasts have taken its place.

So great is the variety of hats that equally as many are worn down on the face as off. It is all a matter of individual becomingness this Autumn.

In coloring, the delicate pastel tints are much used. All the varying shades of brown and violet, are the fashion and blue in many new tints. Black and white effects are still the vogue, and a touch of brilliant red here and there is considered extremely smart.

Fur hats—light in effect and genuinely artistic—are also an attractive feature of the Autumn millinery.

Here are the descriptions of the hats shown in the photographs. The models are from S. Koch & Sons, the Twenty-third street milliners, and are posed by Miss Grace Heyer.

Fringes Are the Newest Fashion Craze.

FRINGE is the most fashionable trimming of the Autumn. It is used not only to decorate dresses, but hats and neckties. Many of the newest cloth skirts are trimmed with fringe to simulate an overskirt, and extremely pretty effects are obtained. A deep green street dress just imported shows the skirt trimmed a few inches below the knees with Vs, formed of narrow

black stitched tulle bands. Between each V is a fall of black silk fringe. Very short fringe is also used to outline yokes of both cloth and silk waists. And the fringe this year need not necessarily be of silk. It is equally fashionable made of chenille and a number of the new gowns are trimmed with fringe of fine beads. Though black fringe is the favorite, yet shaded silk fringe is seen on many of the imported models.

Silk scarfs, edged with fringe, are used in a variety of ways. They are among the newest neckties. The silk is five inches wide. It is wound about the neck to form a stock, and then tied in front in a wee bit of a bow, with the loops brought well forward and the fringed ends hanging down at least ten inches below the waist.

Sashes of soft changeable silk, with long fringe, will be worn by young girls with their party gowns.

The sashes come this year in the exquisitely delicate pastel colorings.

Fringed scarfs are seen on many of the hats for both big and little girls. A simple but stylish trimming for a small girl's school hat is a plaid silk scarf, with fringed ends. The scarf is caught in front of the hat with a buckle. It is then just wound about the crown and tied at the back in a bow, with the ends falling over the brim.

Fall Hats Have Arrived a Little Earlier Than Usual.

THE Fall hats, like the girls who will wear them, have come to town earlier than usual this Autumn in honor of the homecoming of Admiral Dewey. For, indeed, it would never do at all for a young person of fashion to be seen in a straw hat on Dewey Day.

So even now the new hats are on exhibition, and a woman who knows declares that they are entitled to every bit of admiration they are receiving.

Once upon a time, and not so very long ago at that, one never thought of buying for Fall and Winter wear anything but a felt or velvet hat. But this season fashion has decreed that not only felt hats shall be the vogue to wear with furs, but hats of silk, kid and satin.

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No. 1.—Butterflies are the feature of this effective black and white hat. They are hand-painted, black feathery butterflies, and are so perched on the hat that they entirely cover its crown. The hat itself is black satin. It is draped with a lace scarf and has airy tie strings of white gauze, edged with silk fringe.

No. 2.—The fashionable fur hat and the newest way to trim it. The hat is a walking shape and is made of chinchilla. It is trimmed with fancy wings which shade from deep brown to faint pink. The wings are held together by loops of silver gray velvet.

No. 3.—Fall sailor for every day wear. This convenient little hat is fetchingly trimmed with a silk handkerchief, and the sailor is black felt. The handkerchief is also black, but it has an effective border of white silk, embroidered with black dots.

No. 4.—Picture hat of brown velvet panne. It is made with a soft Tam o'Shanter crown and has the brim cut in a series of tabs corded at the edge. The rosette in the direct front is also of velvet panne, but in a pale shade of fawn. It is caught with an exquisite ornament—an enamel fleur de lis in tints of green and violet. The hat is trimmed with brown ostrich tips and a feathery violet alrette. The strings are of brown chiffon.

No. 5.—One of the newest turbans. It is made of a castor shade of velvet with the stiff crown closely covered with rows of machine stitching. At the left side the velvet is shirred and arranged in graceful up-standing loops, through which two glistening crystal hat pins are thrust. The turban is bordered with soft breasts of grobe, shading from brown to rich cream.

No. 6.—A picture effect, showing the latest way of draping a hat with one of the new cavalier lace scarfs. The hat is black velvet, and where at each side the brim simulates a poke it is decorated with rosettes of very narrow black ribbon. The lace scarf is carelessly twisted about the edge of the brim, and at the centre it is made in a fluffy bow—and the long ends are used to be tied under the chin or at the side. The ostrich feathers are black.

No. 7.—Coral velvet turban to wear with an elaborate gown. The feature of this turban is its novel velvet rosette. The coral velvet is laid in folds to form a high rosette, which is edged with a shirring of the velvet. In the centre is a sunburst of rhinestones so brilliant that to detect them from diamonds is about impossible. The crown of this turban is of shirred coral velvet. It is encircled with two snow white grobe breasts.

